

TORTURA^y MIERDA

Nº 6



SON GRANDES GRANDES

Bienvenidos a un nuevo número del Tortura y Mierda. El número en el que, si no recuerdo mal, peor lo he pasado para poder incluir todo el material que quería. Auténticos encajes de bolillos es lo que he tenido que hacer. De hecho, como veréis, al final de la última entrevista he tenido que hacer la mítica chapuza de poner la última frase a un lado, en vertical, para que cupiese todo. Lo siento por la cutrada, queda horroroso, pero mejor eso que dejar el texto incompleto digo yo.

Quiero disculparme también con el sello Mal Sonido, a quienes también realicé una entrevista pensada para este número pero por un fallo mío de organización ha tenido que quedar fuera. Prometo que no quedará guardando polvo en un cajón y será publicada en el siguiente número. Por otro lado quiero dar las gracias a todas y cada una de las personas que accedieron a ser entrevistadas. A Tony, autor del fanzine MORE NOIZE, de Londres, uno de los fanzines más LLENOS de información que he leído en mi vida. Pasión, ruido y locura por un tubo. A Tom, del EVIL MINDED, otro grandísimo fanzine, esta vez desde Estados Unidos y desaparecido hace escasos meses, Tom ha decidido dejar de hacer el fanzine por varios motivos. Aun así, si podéis haceros con los anteriores números, no lo dudéis, son grandiosos. A Mattin, el fotógrafo punk favorito en este fanzine, un chaval que no para quieto y que asiste a una ingente cantidad de conciertos, con su cámara al cuello, para captar buenos momentos de punk y demencia escénica para disfrute del personal. Mattin sacó hace ya algún tiempo dos números de un fotozine llamado NAZKA, páginas y páginas de fotos llenas de guitarras, sudor y punk. A Teo, del mítico FANZINE MIGUEL, que a tantos nos ha inspirado a la hora de hacer nuestros propios fanzines con ese sentido del humor acabronado y absurdo, la ternura y la bestialidad de sus comics y esa falta de pelos en la lengua que le han hecho escribir artículos punzantes como las tachuelas de su chupa. Y a Guillem, ese peazo de artista que te coge un rotring y te hace una joya grotesca como él solo sabe. Responsable de portadas de Destino Final, Crimen, Crimen de Estado,... apasionado del ruido, creador junto a Jan del fanzine REPERCUSSION y buena gente, tenía que estar en este fanzine por cojones. Gracias a todos y muchísima suerte con vuestros proyectos.

¿Por qué ni una sola entrevista a grupos? Muy fácil, porque me he cansado de ellas. Estaba harto de ponerme delante de una hoja en blanco y romperme la cabeza para sacar diez u once preguntas ingeniosas, porque ahora mismo no me motiva saber qué piensa tal o cual banda, porque toooooooooodos los fanzines que leo últimamente básicamente están formados por entrevistas a grupos, porque al mío le pasaba lo mismo... Y sobre todo porque me apetecía que en este número del Tortura se le diese también la importancia que se merecen a la gente de los fanzines, a los fotógrafos, a los ilustradores, a la gente que está ahí, haciendo cosas por el punk y que en muchas ocasiones pasan desapercibidos. No digo que salir aquí les vaya a sacar de pobres, pero joder, ¿por qué le damos tanto bombo y platillo a las bandas y no se les hace ni puto caso a la gente que está detrás de proyectos igual de interesantes?

También quería decir que este número iba a incluir una portada y un comic anti-Vice Magazine, pero al final he decido no gastar más papel del necesario en hablar de esa basura. No quiero acabar sin hablar de un proyecto musical del que probablemente no vayáis a leer nada más en ningún otro sitio, se trata de la maqueta de FRANCRUSTEIN, un extraño proyecto musical de Madrid formado por un ex miembro del mítico grupo de ruido POSITI CAUSTICO. Este señor, con el que en su día intentamos montar un grupete que quedó en agua de borrajas, me pidió si podía meter voces en un nuevo proyecto que tenía, y acepté. No sé ni como definir FRANCRUSTEIN. El término que considero más acertado es puta locura: punk, soniditos electrónicos, algo de crust, experimentación, partes más melódicas, "versiones" de Ruido de Rabia, locura... Yo no puedo decir que me encante porque estaría mintiendo, pero me parece que, cuanto menos, merece una escucha, aunque solo sea por curiosidad. La maqueta es un mini-cd con presentación sorprendente (si queréis saber a que me refiero tendréis que buscarla). Un abrazo al ideólogo de este demente proyecto y si alguien tiene interés en escucharlo, que me escriba e intentará conseguirle alguna copia.

Y ya que nos ponemos a enviar abrazos pues otro para ti que estás leyendo esto, uno gigante para Angela, mi persona favorita del mundo y la mejor compañía imaginable para ver pelis en la cama, a los amigos de toda la vida, a las buenas gentes de Barcelona, Madrid, Euskadi y resto de la península, a mis compañerxs de FRACASO y por supuesto a Tony, primero por hacer ese gran fanzine que es el More Noize, y segundo por compartir este número conmigo, que me hace mucha ilusión. SALUD!

Para contactar: nosanctuary@yahoo.es

more - noize

1- Leyendo tu fanzine es de suponer que disfrutas escribiendo reseñas (si no, y viendo la cantidad de ellas que incluyes, debes ser un masoquista declarado!). Yo también disfruto mucho escribiéndolas... ¿Por qué es tan placentero? Y ¿por qué todo el mundo (incluyéndome a mí mismo) usa el mismo vocabulario? (Ya sabes... "distorsionado", "ruidoso", "una mezcla entre esta banda y aquella"...)

Sí, me gusta escribir reseñas, aunque creo que realmente no sé hacerlo muy bien. Puede que haga reseñas divertidas, diciendo chorradas sobre beber cerveza y mearme en los pantalones mientras escucho algún disco que me gusta. O yéndome por las ramas en vez de decir por qué creo que ese disco es bueno. Por ejemplo, puedo escribir una reseña en la que explico por qué no me gusta el Oi-punk y después la termino diciendo que ese disco no es Oi-punk para nada (y que por esa razón es muy bueno y deberías comprarlo!). Me encanta escribir reseñas chorras e idiotas.

No estoy seguro de por qué todo el mundo usa el mismo vocabulario. Quiero decir, lo veo continuamente, ya que trato de comprar cualquier puto fanzine del que oigo hablar (porque creo que merecen mucho más apoyo que los discos y además siempre son muy baratos, por lo que no hay excusas para no comprarlos!). Pero no creo que estilísticamente sea un problema que todo el mundo use las mismas descripciones, como "ruidoso" o "distorsionado" bla, bla, bla. De todos modos, ¿a quién le importa escribir con estilo? Esto es hardcore, no la universidad!

Pero por otro lado, creo que es un poco estúpido caer siempre en la típica reseña de "una mezcla entre tal banda y tal otra". Yo lo hago continuamente, lo digo en serio, lo hago muchísimo, así que no soy perfecto. Pero lo que considero extremadamente importante es la exactitud y la precisión. De todos los discos de hardcore se puede decir que suenan como Discharge, y hasta hace aproximadamente 3 ó 4 años, cualquier disco del que se decía que sonaba "un poco a lo Discharge" ya me interesaba instantáneamente. Hoy en día la palabra Discharge, para mí, significa 10.000 cosas diferentes. Creo que es extremadamente importante asegurarse de elaborar un poco tu reseña si vas a decir que un disco suena como Discharge. ¿Estamos hablando del primer 7" de Cracked Cop Skulls, que suena como el "Realities of war"? ¿O del

segundo EP de Times Square Preachers, que suena como si fuesen canciones inéditas del "Why"? ¿O hablamos del LP "Reality of nothing" de Meanwhile, que suena exactamente como el disco que Discharge no grabó entre el "Why" y el "Hear nothing..."? Otro ejemplo es por qué en cada reseña de un disco italiano tienen que mencionar a Wretched e Impact aunque la banda no suene para nada como ellos. Para algunas personas cada disco español suena a Kangrena y cada disco finlandés a Riistettyt. ¡Es absurdo!

En los últimos años ha habido, en particular, una avalancha de reseñas cutres de bandas de hardcore japonesas. Básicamente cada reseña de un disco de allí menciona a G.I.S.M y a los Swankys, y a Confuse, Z, Tranquilizer...etc. Pero si escuchas esas bandas clásicas te das cuenta de que cada una de ellas tienen, al menos, dos etapas. G.I.S.M hacían hardcore, después metal; Swankys noisecore, después punk; Tranquilizer noisecore, después metal core, etc. Para mí el término "The Swankys" en una reseña de cualquier otra banda no significa nada, me refiero, puede significar que estoy leyendo sobre una banda que tienen muchísima distorsión en las guitarras, o de una banda con guitarras melódicas. ¡Y para mí eso son dos cosas totalmente distintas! Y no me hagas hablar de las bandas occidentales que tocan "hardcore al estilo japonés" o de esas reseñas de "esta banda toca un hardcore con clara influencia japonesa, parecidos a Gai y Gauze"!!!! En mis oídos Gai y Gauze son MUY diferentes! Y lo mismo se puede aplicar al uso indiscriminado de términos como noise, crust etc. Esta semana he leído tres nuevos fanzines y cada uno habla de estilos diferentes de hardcore,

MORE NOIZE!!

pero todos usan los mismos términos para describir la música y eso hace que no pueda hacerme a la idea de cómo suenan las bandas de las que hablan! Que de algún modo puede ser algo que está bien, pero...

Pero volviendo a mi fanzine. La razón por la que escribo tantas reseñas es porque cuando empecé a hacerlo sentía que la gente solo hablaba de los discos como productos y quería devolver el foco de atención a los discos en sí mismos. El hardcore me aporta tantas cosas que quiero que la música sea eterna y esté viva. También he de decir que no escribo reseñas para hacer una especie de "guía para el comprador", aunque, desde luego, quiero poder darles algo a cambio a las bandas, por hacer esa música que de muchas maneras es tan importante para mí y en mi vida.

2- Siendo totalmente consciente de que eres un defensor a ultranza de los fanzines en papel, ¿crees que hay algo en lo que los blogs sean mejores que los fanzines?

En principio, no estoy tan en contra de los blogs como la gente se imagina. No soy un fetichista de los fanzines. No estoy en esto de los fanzines por esa mierda de que "el formato tiene un potencial impresionante". Menuda mierda. Es como si el formato del fanzine fuese importante en sí mismo. Pero desgraciadamente, ha habido muy pocos ejemplos de blogs de hardcore Hazlo Tú Mismo. Apart from perhaps as historical statements about older records.

También creo que existe una enorme diferencia entre los blogs y los fanzines. Quiero decir, los blogs son un trabajo nada gratificante. Puede que tengas un millón de visitantes (no es para nada difícil) pero de ese millón solo cinco dejan comentarios. Es verdad que recibo e-mails gracias a mi blog Punks Is Hippies muy a menudo, pero he hecho muchísimas más amistades significativas y duraderas gracias al fanzine. Creo que quizá el hardcore punk todavía no está listo para usar a fondo internet como la poderosísima herramienta que puede llegar a ser, pero la buena noticia es que los fanzines aún existen, y en la actualidad los fanzines se

encuentran en mejor forma de lo que estaban desde principios de los 90. Pero repito, todavía estamos en una fase transitoria con esto de internet, aún lo estamos descubriendo y como he dicho, todavía no hemos explorado todo el potencial que tiene (y objetivamente, internet tiene mucho más potencial que un fanzine de papel, pero para el hardcore punk aún no ha llegado el momento de usar internet de manera positiva).

3- ¿Por qué algunos fanzines de hardcore son como copias malas de la revista Vice? Odio ese puto cinismo modernillo con el que están impregnados los artículos. ¿Ahora ese tipo de actitud está considerada "guay" o algo así? ¿La ves a menudo en la escena de Londres?

Me pregunto de qué fanzines hablas. Tengo claro que mi fanzine está considerado como una especie de "fanzine que va de guay" porque escribo sobre punk ruidoso y punk japonés (así como sobre punk estadounidense,

finlandés, sueco, español, francés, italiano...). No sé si te refieres al tipo de fanzine que intenta copiar al fanzine DISTORT, de Australia, o quizá al tipo de fanzine que es comparable a TERMINAL BOREDOM (que es básicamente una página web que se hace pasar por fanzine). Aunque no comparto el entusiasmo por el tipo de bandas de hardcore de las que se habla en el Distort, creo que Daniel (DX) es un buenísimo escritor. Quizá el mejor escritor en el mundillo del hardcore que he conocido. Cada vez que leo un nuevo número del Distort siento que debería dejar de escribir sobre hardcore porque, en comparación, soy muy infantil en mis opiniones y mis métodos. Muchas veces he estado intentando formular alguna estúpida idea sobre anarquismo y hardcore, o lo que sea, y entonces salía un nuevo número del Distort y con una sola frase echaba por tierra todos mis argumentos! Ya te digo que ese chaval es un escritor brillante. Así que es de puta madre que él solo escriba sobre estúpido power violence o sobre, para mí, el aburrido hardcore americano, porque si escribiese sobre hardcore ruidoso tocado por gente con chupas de cuero que beben cerveza barata entonces debería dejar de escribir el More Noize inmediatamente, jajaja.

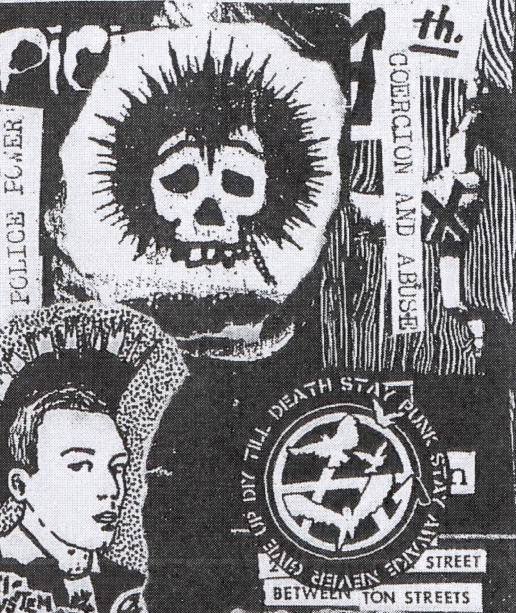
LESS BORING!

EVACUATE RECORDS

Y sobre Terminal Boredom, yo ya dije que era la página web más odiosa del mundo. Quizá fui un poco duro, estoy seguro de que tienen buenas intenciones. Pero es que cada reseña está escrita con un tono pasivo y agresivo, algo que desprende elitismo, y eso me jode. Aunque todavía leo esa puta página, normalmente para buscar reseñas de discos que me gustan y ver como les han echado mierda encima. Y lo que es raro es que parece que Terminal Boredom está ahora empezando a "pillar el royo" a la música que yo escucho, porque están siendo algo más positivos con los discos que me gustan!

químicas indiscriminadamente en la ciudad iraquí de Fallujah, y ahora se ha descubierto que los bebés están naciendo con peores deformidades genéticas que la generación de bebés que nacieron en Hiroshima tras la bomba atómica de 1945. Mientras tanto, en la moderna ciudad de Londres, la mayoría de la gente ridiculiza a quien protesta y hace bromas de mierda sobre todo aquel que no es irónico. Vaya gasto inútil de energía. Respetaría mucho más a la revista Vice y a sus lectores modernos si tomaran parte en las revueltas contra nuestros gobiernos.

De paso, decir que odio la revista Vice y la cultura del modernismo que han creado. Está extremadamente presente en Londres, quizá no tanto en la escena hardcore pero sí en las calles, en bares normales etc. Para mí no es una cuestión de moda, ¡vístete como te dé la gana! Es algo más relacionado con esa falsa contra cultura de la decadencia moderna del último periodo del capitalismo. Mentecatas perezosas que están más preocupados por efímeros lujos materiales que por crear una postura contraria a la guerra que este gobierno ha creado en Irak y Afganistán. El ejército de los Estados Unidos usó armas



Evil

Minded

1-Algunos fanzines captan tu atención leyendo solo las primeras líneas, sin embargo, otros, sin ser malos fanzines, no lo logran. ¿Qué crees que tienen esos fanzines que los hacen tan atractivos? ¿Qué les hace especiales? Y ¿qué es, en tu opinión, lo que más atrae a la gente de un fanzine?

La verdad es que para ser sincero no lo sé. Solía pensar que se trataba del contenido y de los escritos, pero creo que es el sentimiento

que te transmite mientras lo lees. Y eso tiene que ver con el editor del fanzine, que puede crear o destruir un fanzine. Por ejemplo, me gusta leer la Maximum Rock and Roll, normalmente el contenido es espectacular, pero encuentro que como la maquetación, las entrevistas, los escritos, la estética están hechos por diferentes personas, disfruto más leyendo un par de columnas que la mayoría

de las entrevistas a las bandas. Muchas de las entrevistas están muy bien, pero otras no las disfruto demasiado, a no ser que la banda me

guste mucho. Supongo que, para mí, lo que más atrae de un fanzine es el sentimiento que transmite y la estética que el editor produce para el fanzine. Creo que los números de los 80 del MRR conseguían esto mucho más, y hacían que más gente conectase con ello. También que otra gente que hace fanzines a nivel individual, han conseguido esto a niveles mucho mayores de lo que yo nunca hubiese deseado.

Supongo que si tuviese que elegir algo común a todos los fanzines que realmente me gustan sería que el editor sea extremadamente apasionado. A veces siento que la gente solo hace fanzines porque "es punk" hacer fanzines, o porque es artístico, o porque les hará parecer más guays a ojos de sus amigos o de sus colegas dentro de la comunidad punk. Muchos de esos fanzines tienen el potencial para ser grandes fanzines, pero carecen de ese elemento de pasión por parte del editor. Creo que un buen ejemplo de esto podría ser Frank, quien hacía los fanzines R'yleh Rising y Warning. La gente decía que en las entrevistas que hacía en esos fanzines parecía demasiado como un fan, y que las preguntas parecían más basadas en curiosidad personal que en lo que la gente se esperaba de una entrevista al uso. Bueno, eso es precisamente por lo que amo sus fanzines, hechos por un fanático del punk haciendo un FANZINE después de todo, no son profesionales, y tu no tienes que ser un profesional para hacer el tuyo propio. Sé que

cuando hago entrevistas estoy casi siempre preguntando cosas que personalmente me dan curiosidad en vez de preguntar cosas que sé que la gente quiere leer. Y creo que eso ejemplifica esa pasión proveniente del editor, reflejando en el papel lo que hay en su alma y su mente sin que nadie lo corrompa.

2-Con los números del fanzine que has publicado, ¿has tenido problemas por algo de lo que has escrito? Me refiero, ¿alguien se ha sentido ofendido?

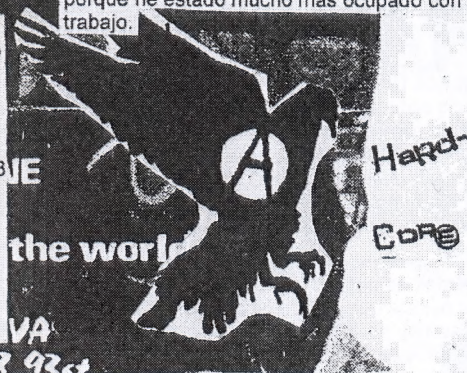
No he tenido ningún problema por ninguno de los textos. Alguna gente sí que me dijo que no estaban de acuerdo con lo que escribí en el número 6 sobre que las cassetes estaban obsoletas, pero está bien, nadie tiene por qué sentirse identificado con lo que escribo, y no espero que la gente lo haga. En los primeros 3 números escribí algunos artículos sobre ecología o política, y esos sí que espero que causasen algún problema. Espero que le hiciesen a la gente pensar sobre esas cosas, e incluso si no coinciden con mi punto de vista, al menos habrán leído un enfoque diferente al suyo, y eso es muy saludable.

En el número 3 reseñé a un montón de bandas que usaban un montón de imaginería nazi, svásticas y demás, como hacían los Sex Pistols. Estas bandas no son racistas para nada, aunque sí que usan una imagen sketchy. Sé que a un par de personas no les parecía bien que incluyese a esas bandas, y que ese tipo de cosas desensibiliza a la gente con el serio problema de los prejuicios raciales. Bien, a eso respondo que un uso irónico de la esvástica es mucho menos desensibilizador que los 10.000 discos de d-beat con portadas llenas de niños muriendo de hambre y víctimas de la guerra solo porque piensan que es un cliché muy guay del género. Por favor, no me juzguéis, odio el racismo, que se jodan los nazis.

3-Tú sueles intercambiar material punk, sobre todo cintas. ¿Te has encontrado con muchos timadores? ¿aún existe una sana cultura del intercambio?

La verdad es que me han timado menos veces de las que o pensaba. También soy muy selectivo sobre con quién hago intercambios, y si no les conozco, tienen que enviar ellos antes su material si son ellos quienes han contactado conmigo. Muchas

veces comienzo un intercambio y la otra persona se olvida del tema, por lo que tengo que estar recordándoselo cada 3 ó 4 semanas. Pero normalmente la cosa se soluciona. Solo ha habido cinco ocasiones en las que me han timado haciendo intercambios enormes, aunque afortunadamente solo eran cintas grabadas. Nunca me han timado en un intercambio de discos, pero es que todavía soy más selectivo en esos casos. ¿Una cultura saludable? No, la verdad es que creo que está completamente muerta. Hace unos cinco años empecé a intercambiar material. Intercambiaba cintas y CDs cada semana, ahora los intercambio más o menos cada mes. Me he apartado un poco porque ya no hay tantas cosas que no haya escuchado, y porque he estado mucho más ocupado con el trabajo.



He empezado a intercambiar más videos de los que solía intercambiar antes, pero la cantidad de personas intercambiando videos de grandes bandas de punk es prácticamente inexistente. Me imagino que la gente está mucho más centrada en bajarse cosas por internet de manera anónima, y además creo que pueden encontrar prácticamente cualquier cosa punk que busquen, por oscura que sea, así que la gente ya no intercambia tanto material por correo. Es bastante triste. No tengo ningún problema por subir algo a internet para un amigo, o por compartir en línea, pero no voy a dejar de intercambiar solo porque haya descargas. Para mí es importante la interacción personal, y disfruto escribiéndome con la gente y creando relaciones con otros punks. Me encanta intercambiar, y si el intercambio toma un rumbo más online como algunas otras escenas (la mayoría de los intercambios de metal japonés que hago son a través de descargas privadas), por mí está bien siempre y cuando los punks adopten la misma devoción por la calidad del audio de los videos raros o las grabaciones de audio que otras personas tienen, y mientras se mantengan las relaciones. Por ahora es todo lo contrario, la gente no quiere crear relaciones con otra gente que comparte online, y todas las grabaciones digitales que tienen suenan a mierda.

4-¿Cuál es, para ti, la parte menos gratificante de hacer un fanzine?

La peor parte, para mí, es la de usar un montón de tiempo, esfuerzo y dinero en ello, y a nivel local no tener a nadie que se interese

por ello, o que lo apoye. Toda la gente de mi ciudad espera que sea gratis, o ni siquiera les importa. Incluso en los Estados Unidos la gente no disfruta con mi fanzine. Siempre he mandado más copias fuera que dentro de los Estados Unidos, y es un poco frustrante. He hecho seis números, y los seis números han tenido diferentes formatos. Los dos primeros eran gratis o solo pedía que me mandasen sellos para enviarlos, y dos tamaños diferentes, pero pasé meses hasta que me deshice de ellos. El tercer número era a tamaño grande, y me gustaba más, pero tuve que cobrar por él y aun así, se movió mejor que los otros dos. Después, el cuarto y el quinto número también eran a tamaño grande, con portadas en papel grueso y se movieron muy bien. Bueno, el número 5 no se movió tanto, y creo que fue por la maquetación, que era completamente diferente a lo que había hecho hasta entonces y todo el mundo la

odiaba. El número 6 se movió fatal. Aunque me encantaba el nuevo formato que le había dado y el contenido que metí, nadie quería comprar el fanzine, así que acabé regalando casi todos los ejemplares.

Me dí cuenta de que había descubierto un formato que era barato de imprimir, y muy barato para enviar por correo, pero que aun así, se podía leer a tamaño grande. Para la gente que lo había comprado a depósito era imposible hacer dinero con él, así que no lo compraron. Me dí cuenta de que mi fanzine no era nada más que algo con lo que las distribuidoras y las tiendas sacaban tajada. Pero mi fanzine ya no daba beneficios, y nadie lo quería. Eso estuvo apunto de reventar mis ánimos y me puso más triste de lo que la gente pueda imaginar. No puedo continuar haciendo el fanzine tras esto y probablemente haré o dos números más y lo dejaré. Realmente me cuesta ordenar mis pensamientos sobre esto. ¿Están muertos los fanzines? No, creo que los fanzines siempre estarán vivos, pero creo que en cierto modo, el espíritu DIY de la gente que solía apoyarlos está siendo asesinado poco a poco por cosas como los blogs, o myspace.

MATTIN

FOTOGRAFÍA PUNK

1-Hay gente a la que le "molesta" que haya fotógrafos en las primeras filas en conciertos de hardcore, pero luego a todos nos gusta ver buenas fotos de grupos en directo... ¿ves que se puedan aunar las dos cosas o son irreconciliables? ¿Has tenido alguna vez problemas con alguno de estos "fotofotográficos"?

Hay gente que le molesta que haya gente con cámaras algunos dicen que no quieren salir en fotos, cosa que respeto y si me lo han dicho he intentado no sacarles. Hay otra gente que dice que el echo de haber cámaras en el pogo, hace que la gente no poguee o, siempre les he dicho que por mí no se corten, que a mí me gusta que haya pogo que cuando la gente se vuelve mas loca es cuando mejores fotos salen.

POLICE POWER

CONTROL



Pero bueno, nunca he tenido ningún problema grave con nadie, una vez en una sala viendo a Stiff Little Fingers, me llamaron la atención y me dijeron que no sacase más fotos, no acostumbro a ir a muchos conciertos en salas por lo que es la única vez que me ha pasado.

2-La verdad es que en según que concierto es un poco peligroso estar en primera fila con una cámara, ¿ha sido tu cámara muchas veces "daño colateral" de un pogo?

Hay veces que temo en un pogo, pero mas por mí que por la cámara, me compre un objetivo antiguo de hierro de segunda mano y la cámara es bastante dura, creo que alguien ha tenido la mala suerte de chocarse contra ella alguna vez.

3-Como fotógrafo, ¿cuál es tu momento fetiche de un concierto, la foto que más te gusta tomar?

Me gusta mucho tomar cuando algún "músico" salta, o hay un pogo en el que la banda se mezcla con el público, creo que son momentos en el que disfruto como publico por lo que son los que mas me gusta fotografiar.

4-Un fotógrafo es una especie de historiador gráfico dentro del punk, ¿crees que la gente valora esto?

Tengo el archivo bastante bien ordenado, con la fecha, los nombre de las bandas y el sitio del concierto. Y que cada vez que me pongo a

mirar fotos con algún amigo hacemos memoria sobre los conciertos y nos acordamos de anécdotas, bandas que pasaron de gira, grupos y locales que desaparecieron... es bastante gratificante ver que sirve para algo lo que hago.

ESKVP E AL ALKALDE

1-Cuando leí por primera vez tus fanzines fue en una época en la que había montones de fanzines super serios, muy políticos e imperaba una sensación de sobriedad y poco espacio para las bromas. Sin embargo el "Miguel", aun considerándolo un fanzine político, estaba cargado de humor y me partía el culo cada vez que lo leía. Aun haciendo lo que querías, ¿te sentiste alguna vez un poco en tierra de nadie? ¿te criticó mucha gente?

No realmente, en ese momento había unos cuantos sujetos haciendo verdaderas aberraciones como el fanzine CHYP (Chandal y porros) que era un despropósito de mucho cuidado hecho por Chuto. Este fanzine emulaba ser hecho por un punk yonki, macarra, vendedor de speed y viviendo al límite. Elías hacía el Esencia y siempre había sitio para el humor malvado y para la crítica destructiva, Aleix hacía diferentes fanzines que eran todos una mierda absoluta pero que te reías porque lo conocías a el...

El Fanzine DKV de Palencia!!! Sublime!!! Punk, artículos interesantes y escritos con una alegría y bondad que comprendías cuando conocías a los grandes Pedro y Urbano. Naxo Fiol hacía entonices y hace, Suburbio (número cincuentaytantos??), posiblemente mi fanzine favorito, fue una gran influencia para mí, y mezclaba, comics, opinión arriesgada, anarcopunk (en aquella época). El fanzine de Jose Tomás, "¿Por que tanto odio?" era igual de bueno e inspirador. El fanzine Sarro, más centrado en los comics, te quitaba cualquier complejo que tuvieras de mal dibujante y te dolía la tripa de tanto reir. Éramos pocos pero bien acompañados la verdad, nos enviábamos nuestras criaturas mutuamente y nos compadecíamos mutuamente jaja, como debe hacer todo buen fanzinista.

Gente que te echaba los perros habría... pero no recuerdo ninguna, en esto prefiero quedarme con lo bueno. A ver... parecía raro

LOOK AT ALL
THE CHILDREN NOW

leer cosas como que "Hitler no mató seis millones de judíos sino a seis millones de carnacas", o la "Entrevista a Carol" o ver la "Distribuidora del Chyp", pero la gente tenía y tiene buen humor y en su mayoría creo que todos nos sentíamos apoyados por esa gran minoría que es el punk. ¡¡Se vendían un montón de fanzines joder!!

2-Tus cómics me encantan, pero me gustan mucho más las publicaciones que has hecho con más textos. ¿Te los piensas mucho o prefieres sentarte delante de la hoja en blanco y empezar a soltar cosas? A mí me pasa que para escribir me inspiran o

me dan ideas las cosas más diversas, y las ideas que más me gustan me suelen llegar de sopetón, sin haberlas meditado demasiado. ¿Qué es lo que más te inspira a ti a la hora de escribir? ¿qué hace que se te encienda la bombilla encima de la cabeza?

Realmente, lo que más me inspira es tener la obligación de hacer algo importante, esa obligación me da un asco que te cagas y se me va la mente hacia cosas que no debiera pensar. Así que cuando tengo que estudiar algo, cuando tengo que estar trabajando concentrado en algo... es cuando me empiezan a venir ideas y quiero apuntarlas. Soy una persona con muy mala capacidad de concentración.

Por ejemplo ahora que debería estar estudiando para el carnet de conducir, que a ver si me lo saco ya!!, estoy contestando esta entrevista, y en mi último trabajo estaba todo el rato pensando en el fanzine, en editar alguna cinta, haciendo mentalmente listas de grupos... se me ocurrían poesías y canciones jajaja.

Las ideas me suelen venir de forma espontánea, y como nunca tengo la obligación de escribir o dibujar me pongo delante de las hojas en blanco cuando puedo y me sale. Es en esos momentos cuando disfruto realmente y eso se nota en el resultado, las pocas veces que he hecho algo por dinero y con presión el resultado ha sido nefasto.

3-Yo hay cosas que he publicado en algún momento de mi vida y de las que ahora me arrepiento y no me gustan nada. ¿A ti te ha pasado? ¿crees que es una cosa común eso de que la gente que hace fanzines acabe repudiando un poco lo que hacía en el pasado?

No repudio nada de lo que he hecho, aunque en algún momento si que me he avergonzado y mucho. Ahora estoy en el punto de que todo ha sido un camino para aprender y que tras el paso del tiempo valoro las cosas de diferente forma.

A mi actual pareja no le gustan nada algunos de mis cómics, (otros le encantan), incluso se ha sentido ofendida por algunos de ellos, eso me ha hecho pensar que realmente algunas de mis historietas podían hacer daño y me he sentido mal por ello, incluso cuando mi intención no era ofender a nadie sino reirme a costa de una situación absurda y sin sentido. Por otra parte hay cómics que no me hacen sentir lo mismo que cuando los dibujé y que me parecen un aburrimiento, pero son los menos la verdad. Los que publique en el Víbora y el que hice para el primer disco de Fito y Fitipaldis son lo peor de lo que recuerdo

ahora. Y en cuanto a los artículos... la mayoría eran de opinión y mis opiniones han cambiado con el tiempo. Ahora no le doy la misma importancia al odio, la negatividad, la violencia y la destrucción. Me aporta más hablar de lo que me gusta y a lo que no me gusta quitarle poder en mi vida. Por ejemplo, no volvería a escribir ni el artículo de Cartón de Vino como lo hice, ni el artículo de "El truco anticomunista". Pese a que mis opiniones han cambiado estuvo bien en su momento y me alegro de haberlo hecho de una forma u otra. Después de todo sigo dibujando y escribiendo sobre las mismas mierdas y excepto la gente muy cercana, no creo que nadie se de cuenta de estos cambios que aunque sutiles, para mí son importantes.

En cuanto a la última pregunta... Si se escriben opiniones muy "puntiagudas" sobre ciertos hábitos con los que no hemos nacido o ciertas conductas que la sociedad rechaza profundamente, ya sea el veganismo, el straight edge o la violencia revolucionaria (o no) que te puede llevar a la cárcel o a sufrir la violencia de tus enemigxs habitualmente... Es agotador para algunxs llevar a cabo estos comportamientos que aunque honestos, loables y bien intencionados no son asumidxs por tu entorno, te hacen estar en guardia las 24 horas del día o simplemente dejas de creértelo. Y estas razones son las que te lleva a bajar el ritmo, o a cambiar tu forma de actuar, pensar... pero no creo que sea sano repudiarnos a nostrxs mismxs y tener remordimientos cristianos de nuestros errores (o aciertos).

4-Los fanzines son las publicaciones de cada uno y en principio en ellas ponemos los que nos da la gana, pero creo que a veces es inevitable autorreprimirse (que la verdad es que a día de hoy pienso que con ciertas cosas no es del todo malo). ¿Te has sentido alguna vez completamente libre haciendo un fanzine? (NOTA: Libre en el sentido de eso, de poner lo que te diese la gana, sin reprimirte nada)

Si, siento que en general he hecho lo que he querido sin preocuparme nada del que dirán. Las razones de esto: En el pasado, demasiado ego en algunos casos, y en otros el pensar que yo tenía la verdad absoluta y algunos temas eran postulados divinos, pero eso nos pasa a todos de vez en cuando. Actualmente, es parecido, creo que dibujo/escribo lo que me da la gana, no me auto-reprimo nunca y trato de divertirme teniendo al ego controlado y sabiendo que ya no tengo la razón absoluta ja ja.

Todos hemos bromeado sobre hacer una fanzine, una canción o un cómic tocando un tema intocable, y la mayor parte de las veces eso se puede llevar a cabo con tacto o con humor incluso, y aquí no pasa nada. La canción de Otan "Esto es el punk", en muchos ensayos es cantada (por mí y el batería) como "vamos a comernos un coño" y no pasa nada. Hector y Marat no se ríen tanto como nosotros y en los conciertos no la tocamos con esa letra pero lo hacemos con tacto y con respeto y no pasa nada. Te aseguro que en general nos lo pasamos muy bien, la letra habla de hacer cunnilingus a nuestras respectivas compañeras.

GUILLERMO

ILUSTRACIONES HARDCORE

1-¿Cómo de importante crees que es el diseño de su arte para una banda?

Personalmente me gusta que las bandas encuentren una imagen propia, algo que les caracterice, ¿crees que se le da poca importancia a esto?

Para mí es tan importante como la música o mas, si te paras a pensar que es lo primero que ves cuando miras un disco? Es el diseño de la portada, depende de lo que te transmita, vas a pensar, este disco es una mierda o puede que sea una pasada. Por eso creo que los grupos tienen que tener muy en cuenta el diseño y intentar hacerse con un estilo que les caracterice como bien dices. Si miras atrás en los discos de punk de los 80 ves que los diseños están mucho mas elaborados y con mucho mas mensaje, yo personalmente me la flipo cuando miro los discos clásicos de la época.

2-Supongo que es relativamente "fácil" encontrar las imágenes que quieres plasmar en tus dibujos para las bandas en las tocas por que al fin y al cabo es algo tuyo y eres parte activa de la creación del concepto de la banda. Pero, cuando una banda ajena a ti te pide que les hagas un diseño, ¿qué haces para encontrar una imagen que les caracterice?

En primer lugar les pido que me pasen la música del disco, una vez la tengo estoy unos días escuchándolo y mirando sus antiguas diseños intentar analizar el grupo. Siempre intento que la portada sea lo más expresiva posible intentando atraer lo máximo. Personalmente prefiero hacer el diseño entero del disco ya que me mola que tenga todo un sentido y de un mismo estilo, tanto portada, contraportada y hoja interior. Normalmente me

gusta tener tiempo para dedicarle bien al diseño, pero eso es una cosa que no se suele hacer jeje todo el mundo tiene prisa para sacar el disco y a veces tengo que darme prisa en terminar. Me gusta ir planteando el diseño del disco con el grupo, hacer mis diseños mandárselos para que lo comenten entre ellos y modificar según su gusto, así todos quedamos contentos, porque lo mas importante es que el grupo se la flipa cuando ve el disco terminado.

3-Según me contaste, probaste con varios estilos de dibujo hasta conseguir ese tan característico que tienes ahora. ¿Cómo descubriste que ese era el que realmente querías? ¿Sigues experimentando con otros estilos?

Si, desde pequeño que he dibujado incluso mi madre siempre me a animado para que lo haga, pero al dejar los estudios y ponerme a trabajar en la construcción y vivir en un pueblo de mierda donde solo hay el consuelo de la droga como pasatiempo para los jóvenes, fui perdiendo el interés por el dibujo, por eso al ver que estaba perdiendo el tiempo y la salud, decidí irme a vivir a Barcelona a los 18 y cambiar de ambiente y fue aquí donde conocí a todo la gente que conozco y tuve la suerte de conocer a Guille con el que juntos formamos INVASION fue entonces cuando al necesitar un diseño para el grupo fue cuando volví a dibujar y fue así que mi estilo evoluciono como evolucionaron nuestros discos. Por suerte no me canso de dibujar y espero no cansarme nunca mas jeje siempre intento evolucionar y ahora estoy probando con diferentes técnicas de color y la verdad es que me apasiona el color, siempre he estado en blanco y negro porque tiene mucha fuerza visual pero creo que para el nuevo proyecto

El 22 de junio de 2004
de Destino Final van a haber algunas
sorpresas tanto musicales como artísticas.
En las tablas de 12 activistas por los

de 200 miembros de la Guardia Civil afectados

Discharge - Propaganda Feeds 7"EP So many
blah, it only blah blah, if only not blah
blah. Not essential.

Contort - Endless Myopic Bastards Tape
Whoa. This is pretty damn good.. It's
weird shit for real. I still get an early
Disorder feel as well as something dark
and deep.. like Fogna perhaps. Slow and
heavy, noise and depressive shit so reach
for the razor all you Goths. Again this
is like a black metal band playing
hardcore punk goth wave, with at least
one member being a great Framtid fan. I
mean, this goes over my head.. DAMN GOOD
OK?

Varaus S.S. - S/T 10" For many people
this is probably the first time they hear
about Varaus SS. Some others people, like
meself included, may have survived a
brief and stormy affair with VSS starting
with the demos hitting the internet some
four or five years ago. Other still may
remember the band back when they were
still around. Great inn't it? It's
like punk school! Varaus SS was a mid-to-
late-1990s Japanese band in love with
Finland and hardcore punk. Being
contemporaries with Gloom and other
amazing Japanese crusher crust bands back
then, Varaus SS's Finncore comes out
sounding like fucking noisy shit. Cool
that the band got released on hard vinyl,
but honestly I am not entirely sure it is
a matter of life or death.

Bannlyst - Discography LP: Siste Dagers
Helvete - Discography LP: Barnen Av
Regnbuen - Discography LP These 3
Norwegian hardcore compilations are
amazing! Deserves to be heard by everyone
who likes hardcore punk. Up there with
the rest of the 1980s international
hardcore crowd (TK, CImex, Wretched etc).
Not more to add at this stage, but as
noted look out for future issue with
Norway article.

Mob 47 - Demo 7" Ok after a million
bootlegs and official reissues is there a
need for this release? Who cares? I think
this is an amazing release because the
songs really fit the format (7"). Out of
all records reviewed in this issue I
think I have played this the most. It's
just so fucking good to throw it on, kick
your feet in the air and scream along,
that I have to do it all the time. The
lesson to be learned here boys and girls
is that by contrast it feels like a
massive mission to put on the 59.945 song
discography LP that I can't be bothered
to play the fucker - whereas this is a
perfect "bite size" portion of egmangel
for your everyday needs.

Helpless - Absurd Human Performance 7" /
Tape Damn this is so fucking good!!! The
Kuro ripoff stick is probably not going
to sting anymore, this is just raging
great hardcore punk that gives that power
and fist-in-the-face feel like, say, the
best of Extreme Noise Terror!!!

Lama ...Ja mikaaan ei muuttanut LP
Reissue Best band in the world. No
brainer reissue. Buy.

What is Your Hardcore: System Fucked/ D-
Clone 7" / Tape
System Fucked got so angry with the poor
quality printing of artwork that they
threw away all their copies. D-clone
weren't too happy either. But I am sure
a million raw punx are more than happy to
get this record. I loved System Fucked's
side. Fucking good and retarded!!! That
shitty solo on the last song hahaha mein
gut. Deeklon are also good, and their "I
don't want to be weekend punk" is
crazy.

Lastly - Noise core from under-depopulated
areas 7" Price for the best titled record
of 2011 goes to Lastly, the oddly-named
Gloom-ripoff band who enchanted us so
lovingly on Japanese noiz crusher
Yotsuya compilation LP. Here Lastly goes
even further and does it all over again!
This is what it is all about. Crude noiz
society system fucking kill all fucking
banger upp i røven fucking system.

MORE FUCKIN' REVIEWS

Death Evocation - Relentless EP
Sacrilege-escape trash. Pretty good. From USA? Released in London?

PERDITION - S/T 7" Raw punk from NYC. This gave me a headache. Or maybe it was because I smoked too much hashish last night.. But seriously, this has a Swedish 1980s HC feel, 1990s western-d-beat, but sounding like a Japanese 1990s noisy crust band. Best Disorder drums ever! But very very good!!!
OPEN 18:00

VOID - Sessions 1981-1983 LP VOID was the sole American band to measure up to the best of "international hardcore" (Anti-Climax, Wretched, LARM, Terrest Kadet, The Clay etc) and yet they were just too damn American! I can't believe it! But the consolation for me is that millions of VOID and fixed bike fans have forced a "power violence" angle on VOID retrospectively (i.e. Siege/Infest/Drop Dead etc). It goes to show that you never can trust a hippo on a skateboard. I have no faith.

Hardcore Pollution: Isterismo / Kromosom 7" Isterismo can't do anything wrong. Two fast crispy songs with distortion and Italian-sounding shouts of denial and a slow song that is almost melodic. How can I say anything else than Isterismo is again just great as always? Kromosom comes out on a fast song with a nasty harsh guitar sound and screams of death that recalls Framtid. From there it's a song with tribal punk dancing time intro and then more of the same. Are you really free? Nope, I am in hooks to Swedish hardcore punk era 1981-1984 and I need more cash to buy more records! But seriously, the real hit here is the last song Chaos Night which is amazing on many fucking levels - rocking solos and Cimax, 85 drunken mess and more insanity with madness thrown in for good sport. Now there's a good boy.

La' Aits - Onanie Ship Cabaret CD First album by Japanese troupe consisting of various known "members-of" personnel (notably Mr Passy from Confuse), united by love and obsession of all things sex, punk, S&M, controversy and swastikas and all the other things that made punk 'punk' in 1976-1977. The amazing band get-up and show (as well as album title) suggest that La' Aits is a band to marvel at in a live setting above all, kind of like a male punk rock burlesque, but however that may be the case this album proves that they're also an amazing recording band. This is fucking great! Think bits from various post-Swankys bands like Mouse, Space Invaders, Michael Jackson & Friends and other weird Japanese cowboy or punk theatre madness shit and you're halfway there.

Secret Prostitutes - Nevermind the K.B.D. - Here's the A.D.D. LP Holy shit. H O L Y S H I T!!!! This is incredibly good. So fucking stupid yet so fucking catchyyyy!

Desperdicio - Impulso De Destruccion 7" Kind of vaguely UK82 sounding and none-too-noisy Japanese hardcore punk record with a Spanish hardcore gimmick that you don't really get while listening to the music.. It sounds a bit like a lo-fi the Exploited meets a too well-played Kangrena, filtered through Skizphrenia! ... Ha ha ha.. Whereas the intention is no doubt to rip-off bands like Destino Final, Firmenza-10, OTAN, Sudor and other Barcelona bands. But the weird thing is that I actually like this shit. It's slow and driving hardcore punk with feverish vocals, not too noisy with choruses. It also sounds very Finnishcore, like Kaasos or perhaps better still Varas. So overall this record is stupid enough for me to want to listen to it over and over again.

SUPER USA!

子カレチキ

OPEN 9:00 / START 9:30 2000yen FREE DRINK

Greatest City in the World #1

This zine is part transcribed radio show, part hilarious random jokes, and part blog on a paper. It's got an interview with Crazy Spirit. The Men and Death First, all NYC bands

and that I give you an idea about the city in the title of the zine. The zine is not amazing, but it is rolling on the floor laughing fun in a few places. I want to live in NYC too.

Contact: Shit Hawk Records, 175 South 4th Street #4, Brooklyn, NY 11211, USA.

DeadKunlee@gmail.com

Counterfeit Garbage #5

US HC fanzine that this time includes interviews with Keine Klasse / No Class from Kansas City. I have never heard the band, but they seem obnoxious enough for my liking. I like this zine, but I have enjoyed earlier issues of Counterfeit Garbage even more - this felt a bit uninspired in comparison. Reading it felt there was a bit too much huffing and puffing from the editors about their love of US HC. You know, I like US HC too and I can dig US zines (or Aussie zines) going on about US HC no end, at least as long as there is an abundance of nasty attitude or anyway irrational/rational analysis. There's not that much of either in this issue. Sure, some of the reviews are cool, and I do love that they have strong opinions and obviously that they know their shit when talking US HC. But again, there's painfully little analysis, powerful writing, and as I suggested at the start it feels a bit like routine. Also, if anyone has got a spare copy of the Counterfeit Garbage/Disorder split, hook me up please! I'll trade you a Snickers chocolate bar and a razorblade. Contact: counterfeitt.garbage@gmail.com

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Counterfeit Garbage #5

No Thanks #7

Formerly known as No Thanks Fuck Everything.

this issue includes an interview with Lebenden

often which was interesting and good, since

that band has been sort of on a hiatus for a

year or something, and it's good to hear from

them again. The teacher stuff in the

introduction is great because it is unique in a

raw punk zine...but I feel like I am not the

audience for it (having been interested in

becoming a teacher myself once, but also

because I live a life that is not removed from

the normal daily boring world, duh). As for the

hiphop stuff, well, I am just going to go all

out and say it: it does not interest me one

bit! Rap is crap! Seriously though, I am no

fool, I can appreciate good music whatever the

genre, and for sure in the right mood I can get

into hip hop too (No, actually I can't! Bah!).

But the bands covered seem to me, a layperson

if there ever was one, typically bands that I

thought where pretty much very well known

anyway. If someone who does not even like the

music know of those bands then surely there

must be a trillion unknown rappers or MCs (or

whatever they're called) that are more worthy

to cover in an underground publication like

this? But even the Lebenden Toten interview

felt a bit wrong - the author says that LT is

better than the original bands of the genre

(Confuse and Disorder), but never are you given

any proof that this statement is formed by an

educated opinion. It's just stated as a given

without any sort of proof that the editor

really knows what he is talking about, so the

point - regardless of whether it is a good one

or not - loses its power. But who cares? It's

always a joy to read this zine, as it is

reading any other stupid fucking zine; it's

better than reading the goddamn news anyway, or

worse reading a goddamned mainstream music

magazine. Ugh!

twomons@trousnuclearsteinsbecks@gmail.com

Contact:

More Noise hi-ights of 2011

ti-meza-10 - "El grito de la tierra" LP

Deathcharge - Self-titled LP

La Aits - Granite Ship Cabaret CD

Vaginors - Nuclear Papspear LP

Warning/Warning - There's Nothing Left LP

Crazy Spirit - Demos LP

Sun Children Sun - Demo CDR

The Lowest Form - demo tape and 7"

General Speech #1 & #2

Accept The Darkness #6

Plumpy Pants #12

Spit on the Major #20

IGIRISU ZIN, NICKY & THE GIEM

CU OVANIE SHIP CABARET, The Giem

W/ La Aits, NO-GUT, VIBRAT TWO FIL

open/18:30 start/18:30 Adv/1800 Door/2000 (+one

ticket RAD107 / 70's records

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La Aits - Granite Ship Cabaret CD

Warning/Warning - There's Nothing Left LP

More Noise hi-ights of 2011

Inservibles - LP It saddens me that I had to miss this Mexican band on their European tour. But at least there is this LP. Made world famous by the Brutales Matanzas compilation, which created a buzz among countless hardcore nerds to acquire their 7" EPs and demos, mentioned in positive tones in MRR and on top 10 lists everywhere. Inservibles were caught up by Tom who interviewed them in his new zine General Speech, as well as mentioned in the Marc Morio 6 Mexican score report. Picked up by Baco, who have long championed the band, who released this LP in time for the Euro tour. Inservibles are, as I said, worldwide, which must be weird for a Mexican hardcore band who operate in a world of "street executions and drug lords who are at war with everybody. To continue to quote Mr. Mus. Inservibles can be described as the soundtrack of the Mexican nightmarer. That the cover art is exceedingly tasteless is more than appropriate (but let's not lose track of how despicable the art is, reflecting perhaps a contemporary Mexican reality/imagination). When I first played this LP I wasn't sure I heard what I was expecting to hear. Inservibles sounds more like a Barcelona raw HC band than I what I remember from the Brutales Matanzas compilation. Echo vocals and crazy amateur sounds, but dangerous, ugly and disesteering in a way that perhaps Barcelona HC can never be. Horrible art.

V/A Head CD Following massive earthquake in Tohoku region, Japan, 11 March 2011, Sinsuke from the band Death Ditch Extractor released this benefit charity compilation. The comp has 27 bands and comes with a booklet and badge. Notable bands are DDC, Zynasore, Stagnation, People, AIF, Asterism, System Tucker, D-clone, Flitty Hate, Tetrism, Lastsentence, Utharm cream of the crop of Japanese hardcore punk in 2011 on a worthy badge. What more do I need to say? Buy instantly!

Namaste 7" Kuvshin band playing homage to classic "Japcore", reminds me of Methaid in a way, but if Methaid is a lightning fast version of Disorder then Namaste is a lightning fast Chaos UK. Namaste might have sounded cool, but it actually makes no sense whatsoever! Shit! Basically, this is top-notch stuff so you should just buy it if you like fast blistering hardcore.

Thrashers - 10 Tracks Demo New Swedish hardcore band made up of skateboarders singing about skateboarding (as the name suggests). I thought it sounded a lot like Harda Rider, but not really as good.

Accept The Darkness #5 This is the best contemporary hardcore fanzine I have read in a long, long time. Spanish raw punks CHIMEN DE ESTADU are interviewed and I am very glad because of it as I love that band. The helps that Jan's answers are really great. The School Jokes interview was also good, but not as great as CDE. The premise of reading about yet another American HC band talk about their world - nothing at all bad in that, only I have read hundreds of those interviews in the past year alone! And I never seem to take anything lasting away from reading them! OK so technically they're Canadian, but the point still stands. The New York raw punk article was incredibly fucking great! It is nothing less than a tour de force of modern music journalism. There is also an article about fanzines, which is guilty of relying a little too much on hyperbole but which basically works really well in the (narrative) form used. If this is not enough, record reviews are also damn good overall. AID continues to raise the standard of punk zines, which is great. Contact: Shiva, 61 the Terrace, Katonah, NY 10536, USA. eegmag@icloud.com

General Speech #1

This is the most amazing DIY hardcore punk zine you will ever read. However if you want to read it, you must send a fucking letter first. Take an active role in DIY or piss off. Contact: Tom M., 2964 Winter Garden, Unit D, Lexington, KY 40517, USA. Zine@musicaldestruction@hotmail.com

General Speech #2

Got Myself #5 BLM! This zine is fucking great! I gave Sam an "ambiguous" review last time around (to say the least) but for his follow up issue, trust me, it's at least 100% better! From the brilliant cover to the fancy Poison Idea collage on the back cover, this is one hell of a good looking zine, but more importantly, the writing throughout is brilliant and flows really well in its cool A4 format. It's interesting and engaging stuff indeed and one! Interviews with Wasted Time, Double Negative and Night Birds. If you do a fanzine, or are after a fanzine, you should also contact Sam for the best US zine distro in the world! Contact: Sam Richardson, 2226 Stuart Ave. #1, Richmond, VA 23220, USA. Feelitregords@gmail.com

Slices in my Head #1

Deformity - Unreleased songs for EP While the demos were sending raw hardcore punk from the USA in the late 2000s, but sounding more organic than most of those bands, the songs on the EP are above all well-produced and well-played, and this effect reminds me of bands like Antiscap or perhaps Crucifix. Sometimes it also sounds like Poison Idea (when P1 sounded like English raw hardcore punk). These new Deformity songs are mature, with songs holding a tempo that is neither rushed nor slowed down for a pretentious appearance. There is a precision in some writing, which does not feel studied. No way you will be able to say that this is a band trying to sound like band A or band B. The music stands for itself, like a kick up your arsehole. Without hyperbole I am starting to wonder if this is not up there with the best of hardcore punk past and present! Deserves to be heard as widely as possible! Some fresh-faced proto-capitalist DIY entrepreneur should reach out and release this instantly! (See contact for AID zine)

Slices in my Head #1 This is a good scene participant a fanzine by Christina, an Australian girl stuck in big ol' USA. Christina's always been super-nice to send me copies of her zines (previously known as *When We Were Young*, :) and I have reviewed them, mostly, although I think I might have forgotten one or maybe two (sorry). OK, the zine's got a new name, but it's a pretty much the same as before. I loved reading the very funny! It felt like she brought it to life for me which I appreciate being on the other side of the world. There're also band interviews, reviews and editorial texts, all totally "above standard" and occasionally even back in Australia by the time you read it! Please contact: [Best email first, she might be back in Australia by the time you read this] christina.musicaldestruction@hotmail.com

Zapologists.

Illion

REVIEW SI

CORGI

Desperat / Giftgasattack 7"

Odd pairing of two Swedish bands for D-takt & Råpunk Records singles project. I am very surprised to hear Åke play raw distorted guitars!!!! The first Desperat song sounds like Bombanfall ("Ge mig en andning att leva"). The second song is an epic Mob 47 meets Fy Fan type song, but which works really well. The same goes for the third song. Now as for Giftgasattack, I imagine the three songs are left-overs from the LP session. The first one is pretty good. The second and third - Massconsumption of Death/Infernal Nuclear Death might be a re-recorded old song from CDRs. Kind of sounds like it. Definitely brilliant noisy shit. First Ltd to 300 copies plus a small second print.

V/a "What a hell Fukushima" CD

Project for Fukushima nuclear disaster." Another Japanese DIY hardcore punk compilation following the nuclear reactor crisis in Fukushima. This one features 28 bands with a song each, voicing "28 objections". It appears each song is actually about the subject of the charity record and that is fucking cool. It's good to see that there is radicalism in Japanese underground music. Some more or less known bands like Life, Screwthn, Dropend, Haava, Diskriminados, Jabara, Forward, Attack SS, Rappa, Lastly, Origin of [M] and Vivisick. I think this is a very solid compilation with a lot of stand-out bands. I am not going to waste time writing about each of song, and obviously a worthy cause so buy this immediately!

Crosta - Sigem sincere, sigem humble (CD-R, Espasmo Discos, 2007) 11 track CDR, the band's first release, which sounds more like the brand of 10-ft d-beat that we've come to expect from Barcelona HC bands. When Crosta played here they were much more melodic and musically tight, kind of like the Wipers meets Destino Final, maybe. On this CDR, Crosta sound more like Firmenza-10 or OTAN, although there's variation between the songs with some sounding punk, others hardcore, other still d-beat. But above all, a lot of passion and enthusiasm. Very fucking good!!!

[continued review]

another tape - an epic nuclear destruction themed cassette tape - as well as a 7" that was wrapped around a 3.5 kg metal plate, sounding to the world all sorts of fuzz, gah! and argh! The band even cared to join forces with Irish gangsters Contort on a small UK tour. Live the band proved all manners of fuzz, gah and argh, as well as force majeure and high-fashion. A year in the making, or whatever, and the band have produced this latest magnus opus, in the manner of touring bands venturing east or west. I am not sure if it's out yet, certainly ain't at the time of writing, but the angry French boys should be in the US this autumn, being driven away by our very own Lotus Fuckers Dan. The songs scheduled for full-length treatment number in the twelve, titles betray a care for death, TV-games, police constables, the living dead, the flight against artistry within the contemporary do-it-yourself world and a positively anti-capitalist sentiment, with finally tunes dedicated to our future, in terms of music - nay! It's no real music! It's noise! - emphasis is laid on feedback, echoing reverb vocals, rolling bass lines and beating bongo drums. It is fucking great!

Sun Children Sun 1ST DEMO CDR

Wow, this is probably the first record that I got in a long time where I had to drop everything I was doing and just indulge deeply into the weird animal sounds projected into my brain. Can I just name drop instead of trying to be smart and describe this band to you? Thanks, I knew you'd agree. Ok, here goes: Killing Joke, Minutemen, PIL, The Stalin, The 4th International, Joy, Exhithipies, Asta Kask, Ebba Grön, Frigora, ABBA, Sex Pistols, New York Dolls, Beethoven, Ace of Base, Anti-Cimex, Wu Tang Klan, Ku Klux Klan, the Swankys. Ltd ed to 100 x CDRs, wrapped in coloured paper with some cartoon animals and a spray-painted disc, but luckily for you the demo is also available on the internet (but you'll have to find the bands website yourself). Now FUCK OFF!

Herpes - demo

No Fuckers Jesse's new band. Trashy hardcore with some crust / stench feel to it, hard to describe. Sounds kind of 1990s in a way, grind crust of 1990s, with cool Discharge-y solos.

Corvix 7"

Like demos but in good studio. Sounds great. But they've split up now???

DEATHCHARGE

The first "7" was recorded in '97 and released in early '98. We have done two other "7"s since then, and been through many guitarists. The line up for the last 2 years or so has been

Frank on bass, Dusty and Joe on guitars, Roger drumming, and myself (Adam) singing. For three doing LEBENDEN TOTEN when he joined, and Dusty

also had HELLSHOCK as his primary band. Anyway the band will always come second to whatever ambitions with the band. When we started out there were no other bands in the US doing music think it's well represented now so there's no point in us carrying on like that. I don't know

how to describe the last record myself. We were not going for any certain sound. Our guitarist during that time was not really too interested in the old UK punk sound. He was an old

metalhead. We considered doing an LP but never came to any agreement. We rehearsed loads of to only do things as needed, and it seems like

no one needs it. I was depressed and drunk after the last gig... I drink a fair bit, but don't enjoy much else. The other members

practice everything from teetotalism to collector nut so for me it was always Crow

Scapagate. M15 and other 80's bands that I was into the most. GRAVE NEW WORLD is an excellent album but I can't sing in a high

voice unfortunately. Most of our songs these days are slower rock tempo type stuff, but not keep up with any of hardcore punk today. I

became dis-interested in punk, when all the new hype around old bands got out of hand. I think that stuff. It actually disgusts me that people have hi-jacked a genre that was once based on

protest and now use the themes of war and violence only to give their art an element of brutality. We believe in responsible living, but don't consider ourselves activists. We just use the music and zines to voice our opinions. Until it becomes unprofitable for the

corporations to carry on like they do, nothing will change environmental abuse. The average person can only change their fuckin' light bulbs.



MN: You already said something about your musical influences, but what music do you listen to? Japanese and overseas?? Take: We listen Hardcore, Metal, Melodic, Poppunk, Techno, Goatrance, Chillout, Drum 'N' Bass, Minimum, J-pop and K-pop everything!! I love love love Japanese idol AKB48. You should check them out!!!! Kojima Haruna is the best cute girls in Japan now!!!!

Ah, I understand you like "gardening". But you don't like gardening with flowers, only weed? Hahaha! Is it difficult to enjoy weed in Japan? In England, sometimes I think everyone smokes weed - people on the street, in parks, even at work! But by contrast, in Sweden weed is looked down on by society like very dangerous. Take: Something you wrong I've growing a other some vegetables!! Anyways you exactly it hard to enjoy in Japan but I never feel that Hahaha!! I think British are crazy that no normal in Japan.. but I'm jealous!!

MN: Have you been in England? Have you travel much outside of Japan? Where would you like to go for holiday? Where would you like to go with SCS and play?? Take: No I haven't but I like traveling and I want to go Australia again coz I lived there in Zeyars. We want to go outside of Japan for example England, Mexico, Colombia, Jamaica, SoutheastAsia and USA but we have not much money probably we can't go outside. Please take us other land!! Ah give me a message if somebody come over to Tokyo we can organize gigs for you!!

MN: SCS full demo is available on internet? Take: You can get all our demo on sun children sun , bandcamp , com

children sun

SCS
sun children sun

MN: What bands do SCS play with live? What type of gig venues do you like? Club? DIY park? Squat?? Take: We play with cool some band you can check our flyers!! We like to play at the small place I think that best out of bar is a Uguisudan! What's up coz there are my loco town!! You can see another face Tokyo in Uguisudan! It's mean there are ghetto hahs you know no squat in Japan maybe...

MN: What is your favourite pizza?? I like Calzone (folded pizza! Like half moon shape!), Capricciosa (basic and classic - tomatoes, mushroom and cheese) and pizza di mare (Sea food - mussels, prawns and cheese)!! Take: Serious good question!! Our favourite pizza is Hawaiian (pineapple, bacon and mozzarella cheese). Anchovy Pizza (from Uguisudan! What's up). Genovese, Quattro Formaggi (4 mix cheese Napoli style). American Special (simple tomatoes and pepperoni with mix

MN: Ok, thank you very much for the interview!!!! How can readers get in touch with SCS? Take: you are welcome!! Readers can check our Myspace and Bandcamp pages or give me a message from sunchildrensun@hotmail.co.jp - See you all world friends and Mega Thanks Tony!!!!

sun children sun
sun children sun

MN: Please say something about Japanese anti-nuke demonstrations recently? Is this radical political protest? What does the protestors want? What do you want?? Take: I want to say give Fukushima's nature back to Japanese. Politician and government and TEPCO (Tokyo Electric co.) have to die!!!!

More Noize: Jo2 from Exthippias said SCS is "crazy" music hahaha. My friend Connor (Pogo Punk Reo) said SCS demo is "the future of punk"! How would you describe SCS music???

Take: Appreciate for Connor but good words is not good for us coz we always thinking about drunk or stoned and party's. we are so poor monkeys. We influence by JB's, Napalm Death, Juns Punk and Bleed For Pain. All most make noize by Hosaka-ken (Gt), he is great guitar player!! Does matter, Jo2 is more crazy bastard man.

More Noize: For a new band, have SCS played many gigs? How is the response to SCS crazy music?

Take: 6 times or so I don't much remember that gigs but really excited Nigata and Nagoya are awesome!! Peoples say, good or looking at us like stranger in 50/50%!

More Noize: What is the meaning of the name Sun Children Sun??

Take: The first time name was 太陽太陽 (Taro vs Taiyo) but Anton (Dr) don't like this name so we need changed. SCS meaning is a good children grow by the sun, probably you know children is a weed mean hehe

More Noize: What is the response to SCS demo? Have you had any response from overseas? Take: Only your response from overseas Tony!! I don't know how much selling out demo. If someone interest us you can download demo on SCS bandcamp & save the money!!

More Noize: Can you say something about the SCS songs on the demo for readers overseas that don't understand Japanese?

Take: About songs for readers:

1. Deice - I hate speed junkies
2. Holy City - fuck off SOKA religion
3. FUNK - love James Brown
4. Babylon Grainder - We are!!
5. 1234 - Punk is now not past and future!!
6. AntiPizzAprice - I tell you about this song in the next question.
7. Reggae - Everybody had to smoking weed and dance
8. Flower - Grandfather cut my grow plants last year shit...
9. Vacation - Youth good memory and shit now
10. Rabanba - White color work is disgusting
11. Palestine - Palestine problems

More Noize: When I listen to SCS demo I want to eat pizza. What's the song "フナサチアラズ" about?

Take: This song name is AntiPizzAprice this is funny stupid things we were order L-size pizza and share for eat we really love pizza but so expensive in Japan. So we keep sing about this song till cheaper than now!! No serious...

More Noize: SCS music sounds to me like music that you listen to when you drink a lot of beer, smoke a lot of weed with friends, dance much???

Take: We love party coz me and Toku (per) already went to big party last weekend night and then I did something; p but security big guy seeing us all times I really fucked up, fuckin ACHEHA!! Japanese and white tough guys walk around naked, it's so yuck and there is not freedom and nothing culture!!

More Noize: Do you have any plans to record new songs and maybe release a record?

Take: We have 2 release plan: split CD with the SUPER FLOOR and split 8" flexi with The Act We Act so we'll recording soon, probably release on next year. ENAS and COCO help for our artworks, their stuffs is really awesome!!

MN: Please describe each member of SCS?

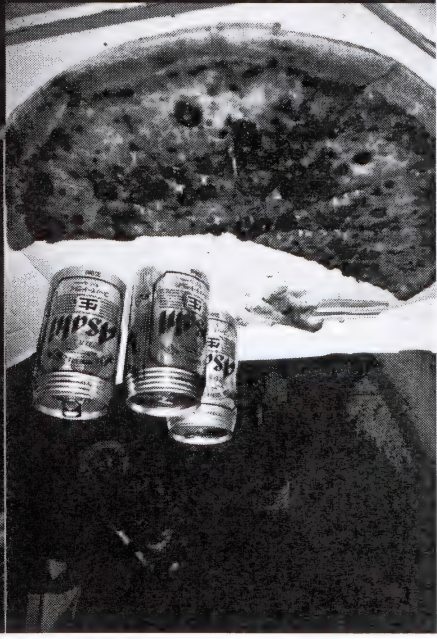
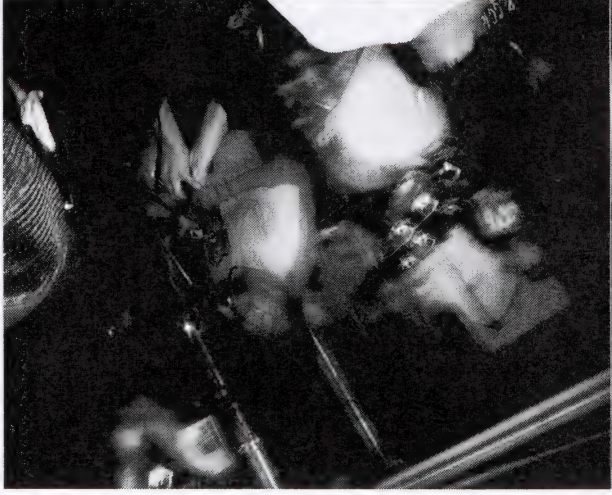
What do each member do in SCS? What do each member do outside of SCS? Take: We are 4 shit members: Hosaka-ken-sun is cutting 6 strings, Anton-sun is spunk drums, Toku-sun have a many percussion and me (Take-sun) a singing about love ha ha! We have another band: Hosaka-ken-sun from Selfishwite, Anton from YOUJIRYODAN, Baby, Please Kill Me and Ilya is best hardcore in Japan, I think, and I've play in Chipendale and Mosinaker-sounds like melodic punk, finally Toku-sun had not job and nothing to do Hahaha!!

MN: Can you say something about the history of VIVI Punk? This was an Italian band no? Hahaha. I don't think too many people outside of Japan knows about VIVI about the band history? Take: I think you shouldn't know about VIVI PUNK haha well... EXINIS members came over to Japan from Chile for illegal works and then they worked at my vineyard for 2years. But they couldn't play gigs too much coz they can't speak Japanese so I did help for them after VIVI PUNK formed but this is not sweet memories everything is SUX!!! Hahaha!!!

More Noize: Sun Children Sun is a new band.
 When did you start? Why?
 Take: Nice to meet all world friends! We are
 SunChildrenSun, made in Japan. We formed in
 rainy season '11 and band reasons is nothing -
 we just killing time by this band haha!
 More Noize: SCS is ex-VI-VI Punk? Did VI-VI
 Punk break up? Is SCS same band as VI-VI Punk
 but with a new name?
 Take: You exactly - we are VI-VI Punk before but
 KAZU leave from us, he is owner of Bastard Rock
 Records, we can't contact with him anymore, but
 we still respect him, but I have no reason
 change the name.

(ex-VI-VI-PUNK)

SUN CHILDREN SUN



You have record split 7 with
the / - ヲ - チ + - ア . Do you have any other
records? Demo?
Distributing entirely. It was gone. I don't
have demo ha ha ha

Can you say something about
the / - ヲ - チ + - ア ? I know nothing about
them! Are they still playing?
Yes! As for their gigs fuckin' loudly & dirty.
Great punk show.

What is "Voice Revolution"?
It's a gig name. We make from Fukushima

How is life in Fukushima in 2011?? How do you
keep playing noise after earthquake and then
nuclear reactor failure? Never trust a power??
Very sucks. Even now government and Tokyo
Electric Power Company continue to be lie. It
is swindled in those and believing that it is
safe, the child plays in the radioactivity.
everyday crazy. Power and media is earnest hunt
for concessions. No nukes continuing to shout.
Strum noise. Stay conflict. Yes I Never trust a
power!!!!!!!

Say something about Fukushima and punk! What
are good Fukushima punk and noise bands???
Scene is small but get along. Now it is be
angry concerning the nuclear reactor failure.
Yes!

[continued review]

longer than 4:30) rocking gothic face-crusher
that, again, owes more to Bauhaus than
Discharge. Another old hit gets resurrected for
the next track, and it's another song I have
forgotten the title of (possibly Deathrevels?)
but it's one that is speeded-up even faster
sledgehammer in the eye on all those listeners
who have sat through the LP so far, either
digging the gothic shit or hoping for the
Deathcharge of the 7's: BANG! A fucking 1CBM of
speed, urgency and energy slams upon the
listener! It's a totally surprising move and
one that is not forewarned so far in on the
record! Next up a NWOBM, modern gothic metal,
hardcore punk hybrid. I can't quite put my
finger on it - it's like Adam is back to the
hardcore punk vocals we all know by now, with
guitar riffs that calls to mind something
vaguely NWOBM, but it still feel very dark
somewhat - aggressive depressive? Fuck, who
cares, it's great! An ambient interlude bring
us into a Spidering years Ambient landscape of
tribal drum wastelands and Mo Tread barren ice
and tundra, in the innercities and suburbs of

Many good band - Strange Factory, Band of
Acuse, One Stroke, LVI, Excalibur, Red Temple
Counter weight, OZE, Day, Contryshide Home-
Shit, Last Numbers, etc. etc

FAKE
MOST LOVE
for YOU!!!

Do you play in other bands? "One Stroke"?
Yes. But One Stroke is play help guitar.
It stopped now.
[Video: <http://tinyurl.com/c5gpf7g>]

Past play -
REFUSE (Ba)
DISCOMFORT (Gu)

What is your favourite overseas punk record
and your 5 favourite overseas punk record???

Japanese punk:
Swankys - Neo Damaging Noise
Confuse - Contempt for the Authority and Take
Off the Lie
Death side - All is here now
The Rawlers - Crazy Pogo Punk
Overseas punk:
Chaotic Discord - Never Trust a Friend
Crass - Nagasaki Nightmare
Conflict - Battle of Continues
Rudimentary Peni - Farce
Sex Pistols - Pretty Vacant

What is future for Th eswinds???

late period neo-capitalist military-banking-
industrial complex where lone, ragged, hip dark
cats who have survived multiple suicides,
doomed loves, drug additions, dissolutions and
rebabs, struggle along, burnt out cigarette
butt in mouth. This LP will probably be
overlooked by the forces of stagnation, as all
great new records tend to be, but it will
forever stand as a towering piece of Art, like
a (rose) thorn stuck in the back of your hand,
piercing and poisoning the flesh for the rest
of your days.
Warning/Warning - LP
I've long been a supporter of this gang of
French young Turks whom arose from the ashes of
decaying Baguette crustcore world to give us an
earful of Confuse-esque and the Wankys inspired
schizoid racket. First there was a demo tape
that was brilliantly and professionally
Spending Loud Night sounding, which prompted me
to interrogate the band on behalf of the CIA.
The new found French success story resulted in

NEVER CAN EAT

Th eswindles

What is the history of Th eswindles?
Th eswindles was born in 2005

As for the start member—

Nob / gu&vo
Toru (One Stroke) / Ba&cho
Yuta (Strange Factory) / dr&cho

After that member alternation time is several —

Nob / nois&vo
Sin / ba&cho

Gobra (Redd Temple/Kikoenai-Furiosita) / Gu&cho
Kick-0 (Pain More Pain) / HELP Dr

Work

1st demo/st

2nd demo/NEVER CAN EAT swindle DINNER

no futures/th eswindles split 7inch

What is your inspiration?

Because hobby of the member is various, when

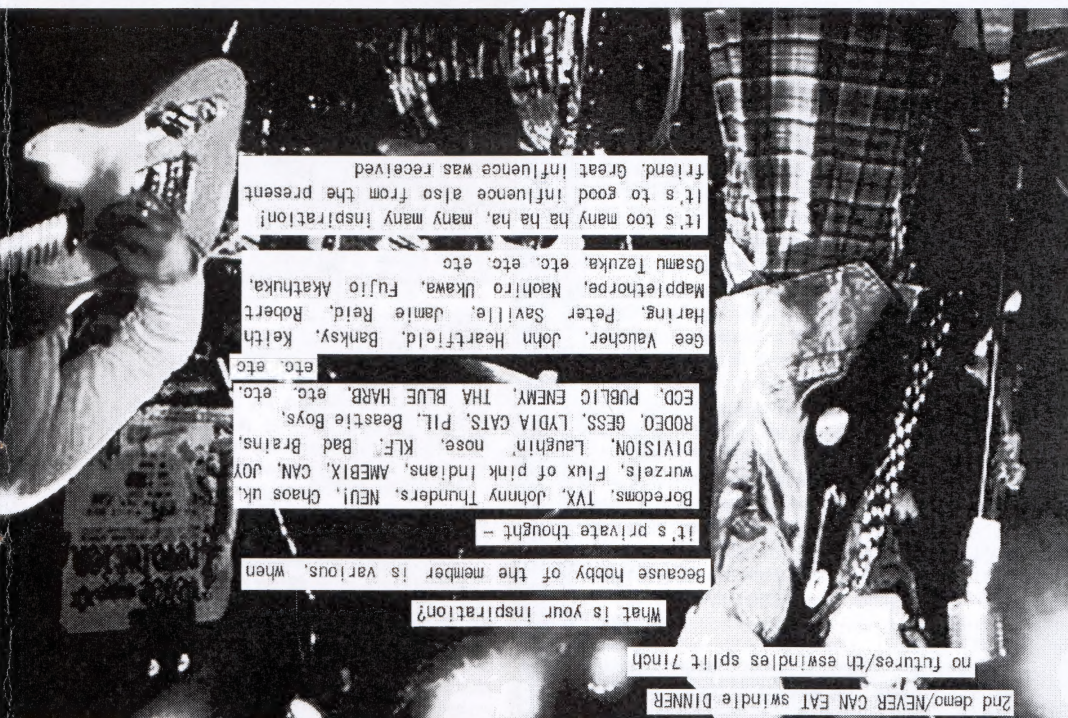
it's private thought —

Boredoms, IYX, Johnny Thunders, NEU!, Chaos UK,
wurzeis, Flux of pink Indians, AMEBIX, CAN, JOY
DIVISION, Laughin' nose, KLF, Bad Brains,
RODEO, GESS, LYDIA CATS, PIL, Beastie Boys,
ECD, PUBLIC ENEMY, THA BLUE HARB, etc, etc,

etc, etc,
Gea Vaucher, John Heartfield, Banksy, Keith
Harling, Peter Saville, Jamie Reid, Robert
Mapplethorpe, Naohiro Ukawa, Fujio Akathuka,
Osamu Tezuka, etc, etc, etc

It's too many ha ha ha, many many inspiration!
it's to good influence also from the present
friend, Great influence was received

DINNER



LETTERS

Hello Tony!

Saw the Wankys and Mekromantikler both twice last week. I swear my ears are still ringing. I'm definitely suffering from tinnitus already at the age of 24. Sadly I missed the opportunity to say hello to people like Paco and Connor. Not sure if to blame shyness or the fact I was quite drunk and wasn't thinking straight. Although I did get to speak to Gibb and Mr Wankly, both nice guys as I expected. Spoke to Mr Wankly after their Brighton gig and told him my ears were fucked, so he gave me some ear plugs for the next time. Wankys endorsed ear plugs. "SAY NO TO DEAFNESS". Cheers, Oliver.

LETTERS

The injections had this vision to blast through 7 pogo anthems tight as fuck! Of course we totally did not do good but it was so bad that it couldn't be faded. Ellis later told us that our drummer was pulling an array of confused faces and at one point turned to the guitarist and mouthed "WHAT THE FUCK". Paco also said we out-noized The Wankys which was good and Paco said the fact we had one practice was "one practice too many". I should also note that Paco was looking like a young Burt Reynolds tonight. Next was Mekromantikler, their singer is this crazy 47 year old guy who likes to run round in circles. Maarten and the bassist were both no shorter than 8 foot at least! They were awesome! It was totally amateur sounding, the guitar was just a variety of different "fuzzzzzzzzzz" noises. They played a bunch of songs I recognized and I was playing along for Lomax Strippers. I don't think they played Punk Not Crusties which I was sad about. After their Extraplex meets Stagnation onslaught Maarten did like two minutes of harsh noise using his pedals in Stupid Life Confuse-esque fashion. The Wankys set was introduced by Rato chanting "Wankys Barry Army!" They were awesome, as always. I think Kamikaze Dan described them as "masters" of noise punk, and they are without a doubt. They played their best stuff like Hey Crusty, Princess and Jab and some new songs. Silly fucker has some crazy bass going on and there was another new one, a two minute instrumental almost of almost psychadelic noises! Finally was incredible, I hadn't heard much of them before apart from songs on "Brutales Matanzas" comp. But they came on and fucking ripped me a new asshole! They were nothing short of incredible, their singer had the look of the wolfman! tape! It was ripping as fuck hardcore...

REVIEW

Kromosom - B Track LP This is shit to be experienced in a live setting. It's a live wire set. Only morons will sit and listen to this record. I like this fucking LP. I think it is fucking great. Therefore, there is no need to further analyse the record. But let's do it anyway, because being quiet is what punk and punk fanzines are all about. The song *Systematic Death* is a rage that makes good use of a classic hardcore punk screaming style. I think this song was on the demo, but I am still not sure how much I like this type of homage to another Japanese hardcore band. It does not shine well to my elitist collector hard type of "sense of class".

Vagynors - Nuclear Papswear LP

collected hard type of "sense of class". *Living Death* has a cool drum beat that runs with low-toned breaks, bass riff exactly like an Asocial - Bitter Sinner EP (or more recently the *Anger Burning* LP on LVE/M). My favourite type of sound, and a cool distorted noise guitar that swoos noise riffs and gush push swirling in a way that I have not heard since the stomper with some great riffing and "moosh". *Hysteria* once more takes inspiration from Bitter Sinner EP and runs around pogoing the sound until you realize that Vagynors is a style of stringing ones a lot to Mahtina from Framild. *Swine Control* (na!) and *Masted Life* does little to shake the comparison with Framild. Notable exception is *Force-fed Lies*, probably the best song on the whole record, an upbeat brittle face-hitter with a cool bass sound and some sort of clever guitar shit going on... it is fucking cool! The LP ends with *Sentenced to Life* which sounds a bit like how I think I remember Pisschrist, which is not meant in a bad way. To use a fucking tired cliché: this does what you expect it to do and it does not try to rewrite the rule book. In other words, it's a meat and potatoes, maybe upmarket meat and potatoes, but meat and potatoes nonetheless. The quality of play is over and beyond what would be termed average or generic. But it feels like it earns more on its feeturing the world's most energetic hardcore punk vocalists than on brilliance in song-writing. As such it is a good, maybe great, contemporary hardcore punk record that leaves a document for posterity. This is what raw punk listen to in 2011. The band wasn't happy how the LP came out (rushed before the US tour) and have released a re-mastered version. I have not heard that version.

Vagynors is a new Australian punk band, of the Swankys. Chaos CH and the Wankys school (but the logo is a confuse rip-off). This LP, a preview of which I have had access to for the last 6 months or so, is 100% the best shit I have heard in years. Remember that you read it here first. However the real McCoy is currently in transit to me so I am going to postpone the review proper until later. Suck my asshole.

Death LP

Deathcharge - Love Was Born Into An Early Death LP

I can think of few records that I have waited for this long. The first Deathcharge demo cassette blew me away, with its modern crispy d-beat sound that looked to do what Disclose was doing roughly at the same time, namely recreate the power of Discharge and embed it in a personal will to power. When I first heard that demo it sounded to me like the sound of the future. It was not a d-beat band (a la the boring Distortion to Hell! bands of the 1990s. Needless to say, I sought out the 7" as well. and found them all exceedingly to my liking. My interest climaxed when I interviewed Adam, the singer, for my old zine (repurposed for this current zine). Years passed and the band seemed to barely hang on by the strength of a thin thread. It was easy to predict that the band would run out in the sand. But luckily this was not to be. New band members including Frank from Lebenden Toten were drafted and brought in a fix of new blood and enthusiasm. The result is this LP. It is a monstrosity! It is blasphemy! Sacrilige! But honestly, for attentive listeners this is the direction Deathcharge was heading for all the while (which incidentally can probably be said about

More NO!

ISS 11 P 8

Dec 2011

LETTERS LETTERS

Hello, I was reading your 'Distort Hackney' fanzine and it was really interesting to see the comments about Sake! since I've had something of a resurgence in my GISM fandom. I'd just like to know from what you have heard and what you suspect what do you think about the mental state of Sake!? We've all heard the rumour that he is some sort of paranoid schizo and what I've read and seen does seem to further cement that he might have. I'm interested because I've been having a very bizarre time myself mentally, and I'm starting to think I too might be within the period of onset of some sort of schizophrenia.

LETTERS

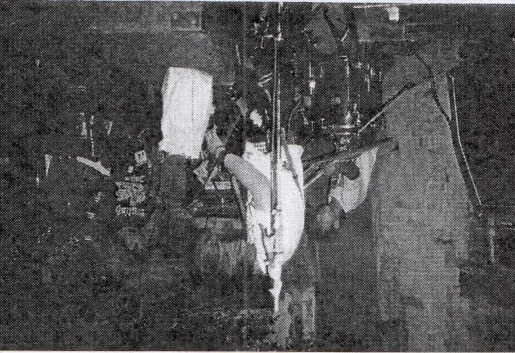
Hi Tony! How ironic our first gig in north London in ages and you are away. I have been reading the last More Noise ever. It was funny to read Rich Militia but odd as in my view he has not even involved in the punk scene for years. Actually I like Rich, he's a fun guy but as you are aware many people can't stand him, but he has always been good to me and even did the final layout of a Wankys records for us. I've not digested it all yet, will do over the next week of shifts I'm sure. Cheers for now.

LETTERS LETTERS

Hi! There's Mark I liked the last issue, except that Rich Militia rant. Fuck that homophobic idiot. Go back to the past and leave us alone, thank you. Anyway, UK was great. Lots of very friendly people who showed us amazing hospitality. I thought everyone in England is a cunt but I was proven wrong. Our show in London was not that good, the other ones were better. Same for inservibles, who were amazing in Leeds. What a good band, and great people as well. Too bad you couldn't make it, maybe next time! Cheers!! Maarten

As you can tell this is a

shorter than usual issue, due to it being a split zine. But I've got three bands under focus: Th esw!ndles, noise punks from Fukushima, Japan, bast known from being on one side of one of the best records of all time: the split EP with The No Future. Nob from Th esw!ndles answered the stupid questions by email back in October. With some luck there will be a new Th esw!ndles record in 2012. Sun children Sun is a used to be known as V!P!N!X. I like the sound of party. Hell, I like to party! I sent Take some questions about pizza by email. Great band great dude and it adds up to the premise of a great party in 2012. Once upon a time I interviewed Adam from Deathunxgoths. At the time I was sure they would split-up. Instead they released the best LP of all times. I wanted to do what I could to stick Deathcharge up your ugly face but no one - bar the record label - bothered to get back to me so I have just reused this old shit interview. Who cares? On the flip side you get Mario's latest issue of his great TORIURA Y MIERDA zine. His half focuses on punk writers and artists, including interviews with Tom Mayhugh about his zine Evilinhead (MIP). Guilem from Destino Final about his art, photographer Martin etc. There is also an interview with me (!), about why I write so many reviews (because I don't want listening to punk being a consumerist activity), the dilemma of internet versus print zines (I argue that the internet does not yet support the DIY, but one day it will, until then let's stick with paper) etc. Anyway, Mario and me have been talking about this split zine for awhile. So here it is! I hope you like it! If not, make your own fanzine! As always, contact me on the usual street address: MOR ANDIS HQ, 31 Woodville Road, E17 7ER London. ENGLAND. THANKX: TAKE (SCS), NOB (THESW!NDLES), ADAM (DEATHCHARGE), MARIO (TORIURA Y MIERDA). Top photos: CHAOS CH live in NYC Beer Olympics 1994 by SKELL



80S FASHION MOM

Sun Chidren Sun

Deathcharge

Th eswindles

Harle